

FACULTY OF MUSIC UNIVERSITY OF TORONTO

CONTEMPORARY MUSIC ENSEMBLE

ROBIN ENGELMAN

CONDUCTOR

Walter Hall

Friday, November 13, 1987

8:00 pm

PROGRAM

Prologue

HARRISON BIRTWISTLE

(b. 1934)

Sterling MacNay, bassoon; Corinne Millsip, horn;
Norman Engel, Victoria Hall, trumpet; Rachel Thomas, trombone;
Andrea Weber, violin; Rick Walters, bass; Geoffrey Butler, tenor

Chain I

WITOLD LUTOSLAWSKI

(b. 1913)

Leslie Newman, flute/piccolo; Lawrence Charge, oboe;
Peter Stoll, B-flat clarinet; Corinne Millsip, horn;
Norman Engel, trumpet; Rachel Thomas, trombone;
Anne Louise, harpsichord/piano; Blair MacKay, percussion;
Andrea Weber, Jackson Huang, violin; Kenji Fusé, viola;
Daciana Cojocar, cello; Rick Walters, bass

Two Sacred Songs from the "Spanisches Liederbuch"

HUGO WOLF

Herr, was trägt der Boden hier ...

(1860-1903)

Wunden trägst du ...

Instrumentation by Igor Stravinsky

Peter Stoll, Colleen Cook, Chantal Carduner, clarinet;
Suzanne Gagné, Corinne Millsip, horn; Andrea Weber,
Jackson Huang, violin; Kenji Fusé, viola; Daciana Cojocar,
cello; Rick Walters, bass; Monica Whicher, soprano

* * * INTERMISSION * * *

Nachtwandler

ARNOLD SCHÖNBERG

(1874-1951)

Michael Downie, piccolo; Ed Turgeon, piano;
Blair MacKay, snare drum; Norman Engel, trumpet;
Shelagh Tyreman, mezzo-soprano

Easy Variations on a Simple Theme

MILAN KYMLICKA

(b. 1936)

Michael Downie, flute/piccolo; Julia Snelson, oboe;
Peter Stoll, B-flat clarinet; Sterling MacNay, bassoon;
Suzanne Gagné, Corinne Millsip, horn; Norman Engel,
Victoria Hall, trumpet; David Lum, tuba; Mark Mazur,
percussion; Andrea Weber, Jackson Huang, violin;
Kenji Fusé, viola; Daciana Cojocar, cello;
Rick Walters, bass

NOTES

Prologue (1970)

HARRISON BIRTWISTLE

Harrison Birtwistle's *Prologue* was commissioned by the English Bach Festival and premiered at Oxford in 1971, with tenor Philip Langridge and the composer conducting the London Sinfonietta. Its text is taken from the ancient Greek tragedy, *Agamemnon* by Aeschylus. In it, a watchman is engaged in endless waiting and gives vent to his frustrated feelings.

Of the seven instruments used, three are low-range instruments, bassoon, trombone and double bass; this selection reinforces the sombre, despondent mood of the watchman.

The initial texture is very slow and soft, with repeated long notes from four instruments. The tenor soon enters, with soft but agitated pointillistic playing by the two trumpets. There are two important instrumental solos: the first is for bassoon, with expressive melodic writing which intertwines with the music of the tenor; the second is the agitated, virtuosic horn solo. The ending comes rather suddenly and extremely forcefully, with triple forte markings for the instruments and singer.

Chain I (1983)

WITOLD LUTOSLAWSKI

Witold Lutoslawski's *Chain I* is written for fourteen players: four woodwinds, three brass, one percussion, one harpsichord and five strings. Composed in 1983, it was premiered in the same year in London, with Lutoslawski conducting the London Sinfonietta.

Particularly striking about this piece is its extended use of 'limited aleatorism'. 'Limited aleatorism' is a compositional technique which employs freedom in the fitting together of the layers of the musical texture in time; in other words, it is time-indeterminacy. Inspired by the compositions of John Cage involving the element of chance, Lutoslawski first used this technique in 1961 in his orchestral piece, *Jeux vénitiens*. Since then, he has continued to use time-indeterminacy because he has wished to 'preserve a factor of uncertainty' in his music and because he has wanted performers to have greater rhythmic freedom; but also, by means of this technique, he has been able to write textures of great rhythmic complexity which are still relatively easy to play for individual instrumentalists.

In **Chain I**, passages of aleatorism alternate with temporally strict sections, but these are relatively brief and infrequent. The first six minutes of the piece employ up to eight players at one time; the last three minutes consist of a denser texture, with all of the players involved. Various elements contribute to the piece's cohesion: short, recurring melodic phrases, melodic sequences (where the same melodic phrases recur in progressively higher or lower registers), ostinato sections and imitation among the parts in aleatoric passages.

**Two Sacred Songs from the
Spanish Song Book**

HUGO WOLF

Instrumentation by Igor Stravinsky

While in his mid-eighties, Stravinsky was going through a life crisis, with failing health and depression. He tried to 'pick himself up' with recordings of Schubert's *Winterreise*, Brahms's *Four Serious Songs* and Wolf's *Spanish Song Book*. In the sacred Spanish songs set by Wolf, there is a fervent devotion, an almost pietistic ardour for which Stravinsky saw an analogue in his own Russian orthodoxy. He selected two of the songs, 'Herr, was trägt der Boden hier' and 'Wunden trägst du, mein Geliebter' and 'instrumented' them, employing an ensemble of clarinets, horns and solo strings.

The two arrangements were completed in San Francisco in May of 1968 and dedicated to mezzo-soprano Marilyn Horne. The premiere performance took place on September 6 of the same year, at the County Museum of Art in Los Angeles with mezzo-soprano Christina Krooskos and conductor Robert Craft.

The texts of both songs are dialogues between the crucified Christ and the devoted Christian. The Christian inquires of Christ's wounds with pressing concern and wishes that he could take Christ's place. In both songs, the words of Christ are sung and played 'piano' or 'pianissimo', with repeated, relatively static harmonies. Much of the counterpoint that is only implied in the chordal writing of Wolf's part for the piano is brilliantly exploited in Stravinsky's melodic writing for the chamber ensemble.

Arnold Schönberg's song, *Nachtwandler*, was composed in 1901, while he was music director of the Uberbrettel cabaret theatre in Berlin. He was twenty-seven years old, had just married and moved to Berlin. The author of this 'street-verse' was the well-known Hamburg poet, Gustav Falke. Schönberg's choice of the four instruments -- piccolo, trumpet, snare drum and piano -- may seem strange, but it is a representative cabaret orchestra of the time, and it also has a military model in mind.

The poem consists of six verses of six lines each. Schönberg cast the melody and its accompaniment in A-A-B-B-A-A form. The poem tells of a fun-loving night-reveller who dances down moonlit streets with a woman on each arm. But the central two verses of the poem are sung and accompanied very softly by the instruments: here the singer implores the instruments to be 'silent as the grave', for fear that they waken an irate neighbour, 'fierce Henriette'.

Easy Variations on a Simple Theme

MILAN KYMLICKA

Milan Kymlicka was born in Czechoslovakia in 1936. He studied composition at the Prague Conservatory of Music and the Academy of Arts in Prague. After 1968, he left the country and settled in Toronto and, since then, he has been active writing primarily music scores for films, television and radio dramas. His instructional material has been included in various syllabi and a number of his works have been published by Panton, Leeds and Cantus.

Regarding *Easy Variations on a Simple Theme*, the composer has said: "When writing for such an unusual combination of musical instruments, one faces the most challenging task of instrumentation: to solve the problem of balance between the string, woodwind and brass section of the orchestra. Since there is just a small number of works written for such a combination, the composer must rely upon his own judgement and instinct.

This work is a collection of nine easy pieces based on a simple theme. The variations are presented in several different dance forms -- such as Gavotta, Valse, etc. -- interrupted only by two recitatives."

The work was commissioned by the Canadian Chamber Ensemble, with the assistance of the Ontario Arts Council, and was performed by the Ensemble in May of 1987.

NOTES BY STEPHEN SATORY

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TEXTS AND TRANSLATIONS

Herr, was trägt der Boden hier ...

WOLF/STRAVINSKY

Herr, was trägt der Boden hier,
den du tränkst so bitterlich?
"Dornen, liebes Herz,
für mich und für dich der Blumen Zier"

Lord, what doth the soil here bear,
which thou wat'rest with thy tears?
"Thorns, dear heart, for me it bears,
and for thee its blossoms fair."

Ach, wo solche Bäche rinnen,
wird ein Garten da gedeih'n?
"Ja, und wisse! Kränzelein,
gar verschiedene, flicht man drinnen."

Lord, where brooks of tears are flowing
will e'er blossoms deck the heath?
"Yea, I tell thee! many a wreath,
will be twined beyond man's knowing."

O mein Herr, zu wessen Zier windet
man die Kränze? sprich!
"Die von Dornen sind für mich,
die von Blument reich' ich dir."

Tell me, Lord, for whom they twine
all these wreaths and garlands! See!
"Those of thorns they twine for me,
those of flowers I give to thee."

Wunden trägst du ...

Wunden trägst du,
mein Geliebter,
und sie schmerzen dich;
trüg'ich sie statt deiner, ich!

On the Cross, Love,
thou art bleeding,
and I hear thee sigh;
Oh could I release thee, I!

Herr, wer wagt es so zu färben
deine Stirn mit Blut und Schweiss?
"Diese Male sind der Preis,
dich, o Seele, zu erwerben.
Anden Wunden muss ich sterben,
weil ich dich geliebt so heiss."

Lord, what rough hands, crucified thee
mocked Thee, Lord with rude device?
"These red gashes are the price
soul, rejoice thee, cease thy sighing:
'Tis to save thee I am dying,
for mankind this sacrifice."

Könnst'ich, Herr, für dich sie tragen,
da es Todeswunden sind.
"Wenn dies Leid dich rührt, mein Kind,
magst du Lebenswunden sagen:
ihrer keine ward geschlagen,
draus für dich nicht Leben rinnt."

Ach, wie mir in Herz und Sinnen
deine Qual so wehe tut!
Härtres noch mit trauem Mut
trüg'ich froh, dich zu gewinnen;
denn nur der weiss recht zu minnen,
der da stirbt vor Liebesglut."

Nachtwandler

Trommler, lass dein Kalbfell klingen,
Und, Trompeter, blas darein,
Dass sie aus den Betten springen.
Mordio, Michel, Mordio! schrein,
Tut und trumm, Tut und trumm,
Zipfelmützen rings herum.

Und so geh' ich durch die hellen,
Mondeshellen Gassen hin,
Fröhlich zwischen zwei Mamsellen,
Wäscherin und Plätterin:
Links Luischen, rechts Marie,
Und voran die Musici.

Aber sind wir bei dem Hause,
Das ich euch bezeichnet hab',
Macht gefälligst eine Pause,
Und seid schweigsam wie das Grab!
Scht und hm, scht und hm,
Sachte um das Haus herum.

Meine heftige Henriette
Wohnt in diesem kleinen Haus,
Lärmen die wir aus dem Bette,
Kratzt sie uns die Augen aus.
Scht und hm, scht und hm,
Sachte um das Haus herum.

Tell me, Lord, oh hear me pleading,
can but death relieve thy smart?
"Doth my suff'ring touch thy heart?
See each crimson wound now bleeding
unto mortals life is ceding,
and to thee shall life impart.

Lord, thy suff'rings none could bear them!
and my soul within me sighs!
"Though I die, I win the prize:
Joys of Heaven; thou too shalt share them;
pangs of Death he'll gladly bear them,
who for love of others dies."

SCHÖNBERG

Nightwanderer

Drummer let your snare drum rumble,
Jolly trumpeter blast it out,
So they leap out of their beds, Oh,
Crying: Murder, Michel, help!
Toot and troom, toot and troom,
Nightcaps flying all around.

So I wander through the brightest,
Moonlight brightest alleys, ho,
Gay between two pretty damsels,
Washer woman and ironing girl:
Left, Luischen, right Marie,
And ahead the music men.

Are we near this certain house, that
I have pointed out to you.
If you please, oh, take a break now,
And be silent as the grave!
Sh! and Hm!, Sh! and Hm!
Carefully around this house.

My fierce, heavy Henrietta
Lives here in this little house,
If we trumpet her from bed now,
Surely she'll scratch out our eyes.
Sh! and Hm!, Sh! and Hm!
Carefully around this house.

Lustig wieder, Musikanten!
Die Gefahr droht nun nicht mehr:
Trommelt alle alten Tanten
Wieder an die Fenster her!
Tuut und trumm, tuut und trumm,
Zipfelmützen rings herum.

Ja, so geh'ich durch die hellen,
Mondeshellen Gassen hin,
Fröhlich zwischen zwei Mamsellen,
Wäscherin und Pläterin:
Links Luischen, rechts Marie,
Und voran die Musici.

Merry again, oh good musicians!
Danger threatens now no more;
Drum out all the aged aunties
To their windows once again.
Toot and troom, toot and troom,
Nightcaps flying all around.

Yes, I wander through the brightest,
Moonlight brightest alleys, ho,
Gay between two pretty damsels,
Washer woman and ironing girl:
Left Luischen, right Marie,
And ahead the music men.

The Faculty of Music cordially invites you to attend other events in the Edward Johnson Building. Throughout the year, there are many recitals by Faculty members and students, as well as orchestra, band, choral, jazz and opera performances. Information is available in the Calendar of Events, which may be picked up in the Main Lobby near the Box Office. For information, telephone 978-3744.

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Contributions for the scholarships or operating funds (payable to the University of Toronto and directed to the Faculty of Music) are most welcome and are eligible for a receipt for income tax purposes. Please address donations or enquiries to Professor Carl Morey, Dean, Faculty of Music, University of Toronto, Toronto, Ontario M5S 1A1. Telephone 978-3761.

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This evening's concert is being recorded by CJRT-FM
for future broadcast.

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UPCOMING EVENTS AT THE FACULTY OF MUSIC

- November 19** **THURSDAY NOON SERIES**
LECTURE/RECITAL
BOAZ SHARON, University of Florida (Gainesville)
"Little-known piano works by Debussy, Ravel and
Koechlin"
Walter Hall 12:10 pm FREE
- November 21** **FACULTY ARTISTS SERIES**
William Aide, piano; David Bourque, basset horn;
John Kruspe, piano; Vladimir Orloff, cello;
Eugene Rittich, horn; David Zafer, violin
Sonata , Op. 62 DANZI
Trio, Op. 44 BERKELEY
Sonata in g minor RACHMANINOFF
Walter Hall 8:00 pm \$10/\$6 students, seniors
- November 25** **UNIVERSITY SINGERS**
Lee Willingham, conductor
A program of works by VAUGHAN WILLIAMS,
NANCY TELFER, JOHN RUTTER and others.
Walter Hall 8:00 pm \$3 G.A.
- November 26** **THURSDAY NOON SERIES**
RECITAL
John Arpin, piano
"Musical Anniversaries"
Walter Hall 12:10 pm FREE
- November 27/28** **OPERA EXCERPTS**
Xerxes -- Act III HANDEL
La Bohème -- Act III PUCCINI
The Marriage of Figaro -- Act IV MOZART
Manon -- Final scene MASSENET
Bluebeard -- Act III, scene I OFFENBACH
MacMillan Theatre 8:00 pm
\$5/\$3 students, seniors

November 30	U OF T CHAMBER STRINGS David Zafer, conductor Works by VIVALDI and HINDEMITH Walter Hall 8:00 pm \$3 G.A.
December 2	FACULTY OF MUSIC WOMEN'S CHORUS Michael Coghlan, conductor Works by LASSUS, MONTEVERDI, VAUGHAN WILLIAMS, STRAVINSKY, BUCZYNSKI and KLEIN Walter Hall 8:00 pm \$3 G.A.
December 3	THURSDAY NOON SERIES RECITAL Program featuring music by student composers Walter Hall 12:10 pm FREE
December 4	U OF T GUITAR ENSEMBLE Eli Kassner, director Timothy Phelan, conductor Romantic, impressionist and modern masterpieces Walter Hall 8:00 pm \$3 G.A.
December 5	U OF T JAZZ ENSEMBLE Phil Nimmons, director An evening of big band sounds MacMillan Theatre 8:00 pm \$5/\$3 students, seniors
December 6	U OF T CONCERT BAND Melvin Berman & Wayne Jeffrey, conductors Works by SHOSTAKOVICH, PROKOFIEV, WAGNER, GRAINGER AND VAUGHAN WILLIAMS MacMillan Theatre 3:00 pm \$3 G.A.
December 7	U OF T CONCERT CHOIR Robert Cooper, conductor A program of traditional choral music Walter Hall 8:00 pm \$3 G.A.
December 10	THURSDAY NOON SERIES RECITAL Program featuring student chamber ensembles Walter Hall 12:10 pm FREE

